



MAUDE ADAMS wonderful engagement, for it can be called nothing else, ends tonight, and in all probability, the receipts for the five performances will not fall far short of \$10,000. Yesterday afternoon was an especially memorable presentation. The audience, made up almost entirely of ladies and children, sat with wrapt attention from beginning to end, and would hardly leave their seats when the final curtain fell. The box office count-up, revealed the superb total of \$1,981.25, and when apprised of the figure, Miss Adams said it would be a pity not to have the amount an even one, and she authorized her manager, Mr. Williams, to add the odd \$18.75, making even \$2,000, which was handed over in a check to Manager Pyper to Mrs. Rachel Miller, president of the Orpheum Home association. At the conclusion of the performance some 20 or 25 of the leading members of the association, headed by Mrs. Miller, Mrs. W. Mont Perry, Mrs. David Keith, Mrs. Pearl Sall and others, called on Miss Adams in her dressing room, where they expressed to her their acknowledgments for her gracious aid to the cause. Mr. Perry, president of the city council, was also presented to Miss Adams, and she extended to him in warm terms her acknowledgments for the handsomely engrossed resolutions which she had received from the city council, signed by Mayor Brannford, Mr. Perry, as president of the council, Recorder Hives, and the members of the council.

PRIMA DONNA AT ORPHEUM.

Madame Mauricia Morichini, the soprano and late prima donna of the Manhattan Grand Opera house, New York, will be headliner on next week's Orpheum bill. Madame Morichini will sing a varied program consisting of songs from her most famous roles, Mabel, Bardine and a company of five will present "Suey San," a Chinese tragedy in which the love of two men for the same girl forms the basis for a series of strong scenes. Avery and Hart are a new Williams and Walker blackface team who have new songs and new dances. Their conversational comedy is spoken of by the coast papers as exceedingly funny. Reed's "Six Merry Girls," whose recent coming from the land of the Kaiser is proven by the delightfully German speech of the sextette, have variety of accomplishments. They sing, then they dance, then they do an acrobatic turn. The act is being given in its entirety as it was given in Berlin. Deiro and Porcini are billed as "Milanese Minstrels." They have singing and dancing act. The Ballots, Tony and Erna, are comedy acrobats, who do hazardous feats with the utmost nonchalance. Several of their stunts are much out of the ordinary, notably the feat of strength with the eth and neck. Lillian Ashley, singing comedienne, has succeeded in leading her audiences everywhere, he has a breezy monologue but her faintly impersonations have, next to her songs, constituted the strength of her act. There will be the usual new recital program and new motion pictures.

"RED MILL" AT COLONIAL.

The story of "The Red Mill," which opens next week at the Colonial is simple. Con Kidder and Kid Connor, two Americans, stranded at a small town in a little Holland village, they have come to the end of their financial resources and are in debt for week's board. They are about to take their escape by means of a blanky rope from an upstairs window when they are detected by the burmester and only saved from imprisonment when they offer to work at their indentment. Kidder who professes to be somewhat of a linguist, made interpreter and Connor becomes a waiter. Gretchen, the burmester's daughter is betrothed to the

governor of Zealand, an old fog, and one, and to escape his marriage she runs an elopement with Dorrie Van Damm, a young sea captain. The Americans promise to aid the elopers in return for a passage to the land of the free. The second act is placed in the hall at the burmester's house. The governor has arrived, but his bride is missing. The father offers a large reward for the return of the girl, and on the advice of the burmester, sends to the Hague for Sherlock Holmes and his friend Dr. Watson. Connor and Kidder intercept the wire and present themselves as the noted detectives. At the opportune moment Gretchen is returned as the bride of Dorrie, and the reward enables the Americans to return home. Victor Herliert, the peer of American comedians, has written some twenty musical numbers.

Ralph C. Whitehead is so well known that it is hardly necessary to introduce him. His present act is declared by competent critics to be the best that he has ever offered.

Georgia Nelson, the well known vocalist and comedienne, is another number of the bill that is expected to make a hit. New moving pictures and new selections by the orchestra will make up the bill.

AT THE FLORENCE HOUSES.

Commencing this afternoon, the Shubert will present a week of high class vaudeville, headed by the famous Comedy Five, at the Isis, "The Lost Trail" forms the bill. At the Elite "Fickle Fortune" and "The Painter's Sweetheart" are interesting film numbers, while at the Luna, "The



MISS FAY LOOSE.

Who Will Appear as "Maritana" in the Opera of That Name, to be Presented by the B. Y. C. Opera Company at the Salt Lake Theater, the Afternoon and Night of May 21.

Gold Seekers is a headliner that will attract strong attention. At the Daniels Next Bill. At the Daniels theater, lately the Bungalow, the Mack-Leone company announce as their next offering "The Moral of Marcus." The apt of the little Syrian wail Carlotta, originally created by Marie Dorio, will be assumed by Miss Maude Leone, and her friends expect that the part will give her some rare opportunities. Mr. Mack will have the part of the quiet and dignified book worm, Sir Marcus, who falls in love with the little savage he has adopted. Fred Moore will have his old part Pasquale, while Miss Brockwell, Miss Elmer, Miss Romano, and Miss Perry will be suitably cast.

THE NEW MISSION BILL.

Another strong bill is promised at the Mission theater for the week commencing next Thursday afternoon. The headliner will be the world famous Schiavony troupe of acrobats in what is declared to be the most remarkable performance ever offered to the public. One of the features of this act is the catching of two men, one on each hand by a young woman as they complete a series of somersaults across the stage. Not only does the young woman catch the two men but she supports them and walks about the stage carrying a weight three times greater than her own.

Kelley and Wentworth will present their latest comedy drama "The Village Lockup." A little sketch filled with clean comedy and a touch of human nature that never fails. Jumping different from any yet seen in the city is the promise made by Louis Gurtin, "champion all round jumper of the world." This part of the bill will likely be a feature among the athletes of this city. Miller and Russell have a little skit called "The Lunatic and the Girl" that gives them an opportunity to get off a number of good jokes and do so exceptionally clever dancing.

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THEATER GOSSIP.

Ernest Goerlitz, formerly business manager of the Metropolitan Opera house, has decided to settle on a ranch in California and devote himself to raising oranges and lemons.

One of Charles Frohman's forthcoming London productions will be "The Three Daughters of M. Dupont," with Joseph Coyne in the title role and a cast of English and American players.

Dorothy Dorr, who is now with Laurence Irving and Mabel Hackney in "The Three Daughters of M. Dupont," has been engaged by Charles Frohman for a 49 weeks' engagement with Maude Adams in Chatelet.

Once Charles Klein's new play is ready for Rose Stahl there will be a



MADAME MAURICIA MORICHINI.

Late Prima Donna of Manhattan Grand Opera House, New York, and Theater Chatelet, Paris. Who Will be at the Orpheum All Next Week.

new "Chorus Lady" on the boards. She is none other than Edna Aug. who yesterday was placed under contract by Henry B. Harris for a term of years. Miss Aug was one of the features on an Orpheum bill here a few weeks ago.

Rejane's advent to a London music hall has changed the hall's clientele for the time. Lords, ladies and others of high degree now flock to witness her performances. Which is another bit of evidence to the effect that it is not

the theater, but what you put into the theater, that counts—Mirror.

The system pursued by Charles Frohman's Repertory theater in London of giving notice of change of bill is to send out every Monday morning to all persons registering their names with the management postcards announcing the program for the ensuing three weeks. In this way theater parties can be planned weeks ahead with a knowledge of the play to be seen.

What the Great Theatrical Fight Means to Salt Lake

(Special Correspondence.)

NEW YORK, May 1.—There is a battle royal raging in New York, and we are in the thick of it. As yet, it is a bloodless battle, and swords, gun powder and cannon have no place in it, but as far as two hostile camps can go in calling names, filling the air with verbal brickbats, using the newspapers to denounce and expose, and resorting to moves designed to cut the financial planks from underneath each other's feet—theatrical Trust and the Shubert Bros. have certainly gone, during the week just closed.

It is a rare privilege, that of being a neutral in such a fight as this, of carrying the press credentials which entitle one to stay out on the firing line of both armies, and to pass and repass between the two, jotting down the lively comment that salutes the ear on every hand. Salt Lake's principal amusement houses, and therefore the army of people who comprise Salt Lake's theater goers, have so direct an interest in what is resulting from the strife between the two great theatrical powers, that these notes, picked up here and there among both combatants, may prove timely reading for your dramatic pages.

Outside the two big houses, limited to grand opera, nearly every theater in New York of any consequence is controlled by the Trust interests (headed by Klaw & Erlanger, Frohman and Hayman), or by the Shubert Bros. We count the houses ranged under the two opposing banners, as found in the advertising columns of the newspapers, and find they line up as follows:

Trust houses: Empire, Belasco, New York, Garrick, Hudson, Lyceum, Stuyvesant, Knickerbocker, Globe, New

Amsterdam, Criterion, Liberty and Gaiety, total 13.

Shubert houses: New theater, Hippodrome, Casino, Wallack's, Herald Square, Bijou, Comedy, Lyric, Nazimova, Maxine Elliott and Daly, total 11.

Having so many houses under their control, to say nothing of those divided between the two in Boston, Philadelphia, Chicago, and the lesser cities, there is of course a constant warfare to secure for them the best attractions which come upon the market from the producing managers, and the managers who control the stars. Naturally, every one of these wants the biggest houses and the fastest dates, over which endles contentions and disagreements ensue, somewhat like they used to do in the eighties in Salt Lake, when the Conference dates formed the bone of contention between the old Deseret Dramatic survivors and the newly arisen Home club. (Gov. Wells and John Sponcer still carry some of the scars.) Hence resulted an alignment of allies, such producers as Savage, Dillingham, Harris, Henry Miller, Belasco and Fiske now operating with the Trust (though the last three were outside the breastworks for a long period) and Liebler & Company, W. A. Brady, the New theater manager (the house of the 460), D. V. Arthur and F. C. Whitney giving their allegiance to the Shuberts. Charles Frohman lives most of his time in London and gobbles up nearly every English and French success worth having, besides having apparently life mortgages on Maude Adams, Ethel Barrymore, John Drew, W. H. Crane, W. H. Gillette and Francis Wilson, so that he is an invaluable cog in the great Trust wheel, furnishing a big part of the attractions to the Shuberts. Charles Frohman, on the other hand, keeps his local stockholders satisfied, and keeps the dividends rolling out, by which alone is the commercial fabric held together.

It can be seen at a glance, therefore, that both the Trust and Shuberts have three ever-present problems constantly before them, one, how to extend their chain of houses, so as to guarantee those attractions a full season, three, how to keep the local managers contented with the number and grades of attractions sent.

For some years the Trust had things all their own way, there was little or no opposition to them, the local managers cheerfully paid them five per cent of their receipts for acting as booking agents, they hired the best artists, negotiated with producers, and (so claim the disgruntled ones) carefully retained the best dates for their own attractions. Discontent, inevitably arose. First one manager and then another went out as an "Independent," demanding better terms; sometimes they got them, often they did not, but by some means or another, all were brought back into the fold, except the Shuberts. Where these brothers got the snubs of war that enabled them to go on building theaters here, leaving them there, snapping up such artists as Sothern and Marlowe, Nazimova and Maxine Elliott, pulling away from the other side such producers as Liebler & Company, Brady and Arthur, and now including such old and tried Trust lieutenants as Julius Cahn in the east, and John Cort in the west, to come under their wing—all this seems one of the mysteries. Rumor, well grounded, says J. P. Morgan is one of the powers behind them, and the fact that the Shuberts were invited by the magnates of finance who built the New theater to take charge of it, lends still further color to the report. That bit of recognition put a tremendous feather in the cap of the Shuberts, and probably has done as much as any one thing to attract to them the producers and out of town managers who were at first inclined to look doubtfully on the issue of their struggles with the Trust.

W. A. Brady, familiarly known in sporting and theatrical circles as "Billy Brady," was one of the first of the fighters we encountered, and an acquaintance of almost a generation, reaching back to the days when he was a struggling advance agent who occasionally blew into Salt Lake ahead of the Grismer and Lewis Morrison shows, permitted a number of in-

quiries more or less confidential. Brady, it must be remembered, had been linked with the Trust for years, almost since the time when he exploited Jim Corbett, and made his own and that "actor's" fortune. The notable attractions he controlled in whole or in part, such as, "Yankee George's wife, Mantell, 'The Man of the Hour,' 'The Gentleman from Mississippi,' and Wright Loring in 'The Shepherd King,' were always religiously booked at the Salt Lake theater, one of the big links in the Trust chain.

Brady's office in the New York Theater building, where he has been for years, was in chaos. He was moving out of the premises owned by the Trust; he had had enough of that crowd, he said, and there were many others like him. The matter? He had made up his mind that he could no longer maintain his self respect and do business with such an outfit as Klaw & Erlanger. For eight years he had stood it, but the end had arrived. The men, their shows, their methods, were sickening. The Shuberts had made him a proposition that was "white," and henceforth he would do business with them. As for Salt Lake, he had heard of the Shubert fiasco there, and he regretted it, regretted equally that his shows would no longer be sent to the Salt Lake theater, for he had a very high regard for George Pyper, and the town had always treated him well. But the Shuberts had only made the mistake of moving a year too early in Salt Lake; next year they were bound to have permanent house there, and then Salt Lake would once more be on the map for his attractions.

This was on a Thursday. On Friday came the Cort bombshell in the form of a printed announcement from Klaw & Erlanger that John Cort's territory had been eliminated from their map, followed by Mr. Cort's note to the press that he had signed with the Trust for a term of five years, that Klaw & Erlanger were "a joke," that they could only promise him 14 shows next year against Shuberts 20, and that the end of trust domination was in sight. (Whether or not Mr. Brady had advance information of the Cort deal, he did not say, but the positiveness with which he assumed that his attractions would be seen in Salt Lake next year, indicates that he had.)

Mr. Cort said, when requested for more details, that his circuit, reaching from Chicago to Portland, Seattle and Spokane, and including the "Colonial" of Salt Lake, as well as the Ogden house, made up an enterprise too vast to take any chances on. He, too, knew of the Shubert unfulfilled plan to build a theater in his back, as a Trust and Shubert attraction would be sent west as per contract. (No doubt a certain condoling group of Salt Lake business men who omitted that formality when they re-baptized the "Lyric" into the "Shubert," with such a flourish of trumpets, will wonder why some such step did not occur to them.)

Julius Cahn is another ex-lieutenant of the Trust, who is moving out, and going down the street nearer the Shuberts with whom, he, too, has "hooked up." Cahn, who has been in Salt Lake since the syndicate idea was incubated, and the general impression had been that he would be found swearing by the Trust till the crack of doom sounded, has a long string of New England houses in his "back pocket" that henceforth will be run on "open door" plan, which is another way of saying that he has been told to choose between the Trust and the Shuberts, and has chosen the latter. Cahn (heaven's, how we begin to realize the grip the enterprising children of Israel have on the theaters of the land) owner of another chain, but of the interior, has also gone over to the enemy.

People are wondering what Jo Grimmer will do. He has been a partner of Brady for years, but has strong leanings Trustward. His position could not be positively ascertained, for when we vainly would have steered the conversation to the theme, but he, he gave enthusiastic over the growth of Salt

Lake, and of the fine returns his money placed there had always brought him.

An endeavor, only partially successful, is made to obtain an authoritative statement from the Klaw & Erlanger headquarters of the views ascertained regarding so many defects in the group, is as inaccessible as the group he was actually a crowned king. On his lieutenants, however, receives us courteously and recalls some pleasant Salt Lake experiences but asked regarding Brady, said "Fish, turn Brady only has one attraction, George George. No one can do business with him. He's impossible."

We got no chance to ask what had become of Mantell, or what about John, Reta or John Cort, because a girl has entered and, moreover, on the lieutenant in the same tone of mingled awe and breathlessness, with which the foolhardy announces the approach of John Burckett Ryder in "The Lion and the Truth" should he decide on a return tour. Now, that is a very interesting vaudeville, which has been a kind to him and his wife of late years. Very prosperous Harry looks and his wife, who is still unstruck with gray, though a vista of 15 years does stretch away to the time when he was the favorite comedian of the Salt Lake Grand in the old stock days.

From still other sources, at present nameless, the information is gleaned that the Trust has only just begun to fight, that its agents are scurrying hither and thither, and you do not see weak places, making new contracts and getting ready to paralyze the enemy by a series of overwhelming movements. The recent treaty of peace with Henry Miller, after a long spell of coldness or worse, indicates that Klaw & Erlanger are on the hunt for new attractions. Belasco & Fiske, long with the opposition, are now being anchored within the harbor; Juliette, who announced his "arrest" was reconsidered and is coming back. Frohman's cortege of stars are fixed to move westward, via Denver and Salt Lake, the Northern Pacific route, (the Cort territory), now being "eliminated." This may increase the number of attractions booked for the Salt Lake theater next year, and the only fear, which no doubt the acumen of Managers Pyper and Cort will be commiserated to prevent, that the Trust and Shuberts may carry their warfare to the extent of booking their headliners against each other in Salt Lake and other towns, where of course would be simply folly. Imagine what would have happened to business if Sothern and Marlowe had been booked at the Colonial while Maude Adams was at the theater!

But as for the theatrical public, the great section of amusement lovers who care nothing for either Trust or anti-Trust, but who feel inclined to exclaim "a plague on both your houses"—the situation is one that is bound to profit by. Salt Lake will be strictly on the maps of all the contending interests in the future, and there will be no more instances of Bernhardt's playing at the Lake, or Mrs. Fiske and Mrs. Carter trying to squeeze their big productions into the dimensions of the hand box theaters.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

LISLE GARMENT STORE, \$110. Cutter Quality, 35 Main St.

THE MOORMONS AND THE THEATER.

An interesting compilation, forming the history of theatricals in Salt Lake, by the late John S. Lindsay, for sale at the Deseret News Book Store, Price 50c.

COLONIAL

ALL NEXT WEEK. Martin & Emory Co's Elaborate Production of the WORLD'S GREATEST OPERATIC SENSATION. Its gorgeous score is rich in originality.

THE RED MILL

Exactly as presented one year. New York: four months, Chicago: three months, Boston. Music by VICTOR HERBERT. Book by HENRY BLOSSOM. Presented by a Select Company of 60—PEOPLE—60. Including Bert O. Swoor as Con Kidder, Frank Woods as Kid Connor, and

THE FAMOUS DUTCH KIDDIES

REGULAR COLONIAL PRICES. NEXT ATTRACTION—BONITA IN WINE, WOMEN AND SONG.

ORPHEUM THEATRE

ADVANCED VAUDEVILLE. ALL NEXT WEEK. MATINEE DAILY, 2:15. EVERY EVENING, 8:15.

Only appearance in vaudeville of MADAME MAURICIA MORICHINI.

Prima Donna, Manhattan Grand Opera House, New York, and Theater Chatelet, Paris.

MABEL BARDINE And Company, in "SUEY SAN," by Carlyle Moore.

DAN AVERY AND HART, The Sunny Comedians.

BERG'S SIX MERRY GIRLS, (Berg's 6 Lustige-Weiber), in a European Feature—Three Scenes.

Matinee prices—15c, 25c, 50c. Night prices—25c, 50c, 75c.

MISSION THEATRE DIFFERENT

IMPERIAL VAUDEVILLE. EIGHT BIG ACTS. WEEK COMMENCING THURSDAY MATINEE, MAY 5TH. Matinees Daily at 2:30. Two shows evenings, 7:30 and 9:15.

Pelham, the great European scientist, in a remarkable exhibition of concentration.

Dolph & Susie Levino, in their amusing oddity and original finale of freehand drawing and song.

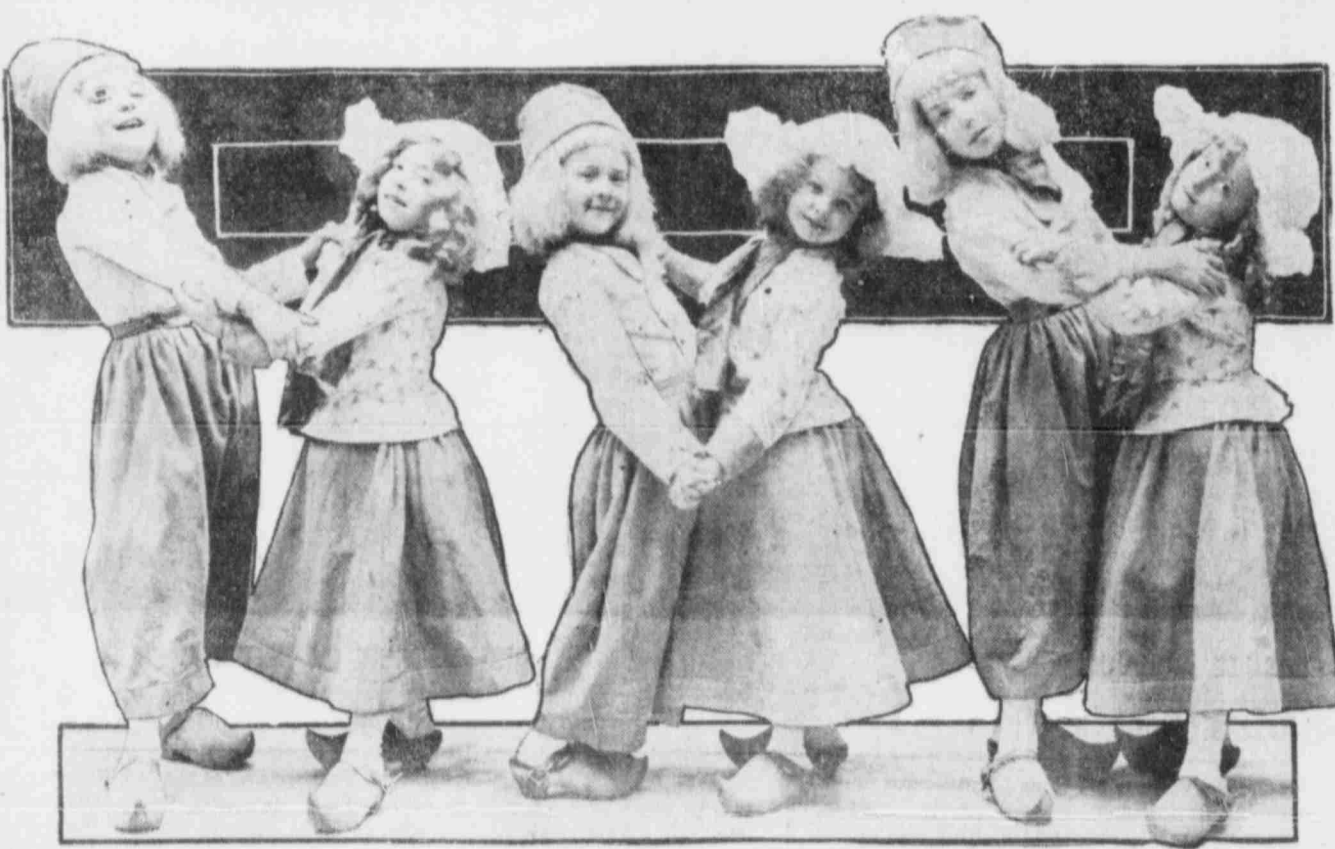
Kneese & George, in a timely farce "A Trial Marriage."

Abbie Mitchell, Phenomenal soprano soloist. Late prima donna of Walker & Williams.

Peter Baker, the famous dialectician.

Pero & Wilson, comedy jugglers. The Mission Orchestra. New Moving Pictures.

"THE BEST IN VAUDEVILLE FOR THE MONEY." Matinee prices 10 and 20 cents. Night prices 10, 25 and 30 cents.



THE FAMOUS DUTCH KIDDIES.

In the Successful Comic Opera, "The Red Mill," at the Colonial Next Week.